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FIG. 1. FARMYARD GROUP—ROMAN

DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1909

II. BRONZES

AMONG the bronzes purchased last year there is no one piece of prime importance; but there are a number of excellent workmanship and some of peculiar archæological interest.

Our collection of mirrors is increased by three valuable examples, all of Etruscan workmanship. On one (diameter $6\frac{1}{2}$ inches (16.5 cm.)) is represented Odysseus attacking Circe (fig. 8). The legend of Circe, changing the companions of Odysseus into pigs and keeping them thus transformed until Odysseus himself appeared, was frequently depicted by Greek artists, especially on vases and mirrors. On our example Odysseus is represented attacking Circe with drawn sword, while she is raising both hands in horror and supplication. Elpenor stands on the other side armed with bow and arrow, likewise threatening the sorceress. In the foreground is one of Odysseus' unfortunate companions partially transformed into a pig, only the hind legs retaining human shape. The figures are identified by inscriptions in Etruscan letters: Uthste (Odysseus), Cerca (Circe), and Felparun (Elpenor). The presence of Elpenor as the companion who escaped the wiles of Circe and helped Odysseus to save

his friends, is contrary to the story as told in Homer's *Odyssey*, where that rôle is assigned to Eurylochos. The Etruscan artist was evidently not concerned about having his representation archaeologically correct; he needed another figure on the right to balance Odysseus on the left, and he supplied him with the name of Elpenor as one he remembered to be associated with Odysseus. The drawing of the scene on our mirror is of great delicacy and spirit. A very similar representation is on a mirror in the Louvre, where the figures are likewise inscribed; in execution, however, that is inferior to our example. (Cf. *Annali dell' Istituto archeologico*, 1852, *Tav. d'agg. H.*)

The scene on the second mirror (fig. 9), represents Peleus and Thetis (diameter $6\frac{3}{8}$ inches (16.2 cm.)). According to the legend, Thetis was given in marriage to Peleus, a mortal, against her own will. He won her only after a long struggle in which she metamorphosed herself into all manner of animals. The subject is a favorite one among Greek artists, especially with the vase-painters, who usually depict the actual struggle. Here Peleus is represented in the act of surprising Thetis at her toilet. She is holding a mirror in one hand and arranging her hair with the other. Seated in front of her is another woman, who is looking up, as if conversing with the goddess. Both are absorbed in their own doings and seem quite unconscious of the approaching Peleus. The mirror held by Thetis, on which her face is shown in re-

flection, is of the same shape as the three mirrors we are describing: that is, of the regular form used by Etruscan ladies. On the floor are placed other toilet articles—a casket with perfume bottles and dipping rod, a cushion, and a pair of shoes. The figures are again identified by inscriptions: Pele (Peleus), Thethis (Thetis), and Salaina, a name not otherwise known. The execution is careful and lifelike.

The subject of the third mirror (diameter $6\frac{3}{8}$ inches (16.2 cm.)), is the contest of Bellerophon and the Chimaera. Bellerophon, mounted on Pegasus, is plunging his lance into the monster's mouth. Another lance is already transfixing its body. The Chimaera is of the usual type chosen in Greek art—a monster in the shape of a lion with the head of a goat emerging from its back and with a tail ending in a serpent's head. On the background are drawn various objects to fill the spaces not taken up by the design, such as ornamental stars, flowering plants, and in one case a bird standing with one foot on a rock and the other put forward. The execution is good and animated, but the surface has suffered somewhat from overcleaning, which has partly removed the patina.

The two statuettes included in this collection are both of small dimensions; but their execution is very fresh and vigorous, and therefore undoubtedly Greek. One represents Herakles struggling with the Nemean lion (fig. 2; height $2\frac{1}{16}$ inches (5.2 cm.)). Herakles has his left arm round the lion's neck and is throttling him with all his might. The strain of the action is well brought out by the tension given to each muscle. The lion is nearly dead and his limp body forms an effective contrast to the vigorous figure of Herakles. The elaboration of the modeling points to the Hellenistic or late Greek period as the date of this group.

To the same period belongs the other statuette of a bearded dancing Satyr (fig. 3). This is of the same type as the famous little bronze from Herculaneum in the National Museum of Naples. The two are alike, not only in pose and general character, but also in most details. The chief difference is in size: the height of our statuette is only $2\frac{3}{8}$

inches (6.6 cm.), while that of the Naples Museum is $2\frac{1}{16}$ inches. From the Naples example we can restore the missing parts in our figure. The right arm was extended, with the forearm brought forward and the hand closed; the forefinger of the left hand touched the beard. The lower parts of the legs in our statuette have become slightly bent; the right leg was originally set farther to the left and the Satyr was standing on tiptoe. In spite of the small dimensions the modeling is executed with great care and the spirit of mirth is admirably represented in the laughing face.

The group of two youths carrying the dead body of a third (fig. 6), though used for the handle of a lid of a cista, belongs more properly among the statuettes than among objects of a decorative character (height $5\frac{1}{2}$ inches (14 cm.)). The motive is not uncommon and was used with many variations. Our example is of better execution than the average; the figures are well modeled throughout and the stiff joints and lifeless face of the dead youth show close observation of nature. The workmanship is Etruscan and belongs to the fifth century B.C.

Of peculiar interest is a farmyard group, of Roman date (fig. 1), consisting of two oxen, two bulls, a ram, a ewe, a goat, a kid, a pig, a sow, a plow, a country cart, and two yokes. They were found together and probably constitute either a votive offering or a child's toy. The animals, though rather roughly modeled, are all carefully characterized. Their average length is three to four inches. The plow is of the primitive type, in use both in Greek and Roman times, consisting of the pole, the plowtail, and the sharebeam. In our case the plowtail, which was held by the farmer, is missing, but a hole shows the point where it was attached. Though the rest of the plow was cast in one piece of bronze, the joints of the wooden original are all indicated; thus the pole is represented as fastened to the sharebeam by two large pegs, and on the end of the sharebeam a piece of metal is represented as attached by straps. The cart is of the general shape in use in Roman times for the transportation of eatables and army



FIG. 2. HERAKLES AND
THE NEMEAN LION
LATE GREEK



FIG. 3. DANCING
SATYR
LATE GREEK



FIG. 4. GREEK OINOCHOË
FIFTH CENTURY B.C.

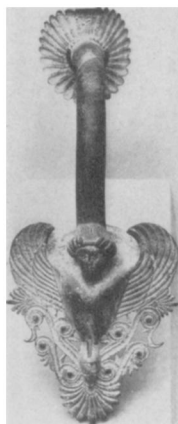


FIG. 5. HANDLE
OF A VASE
ARCHAIC GREEK

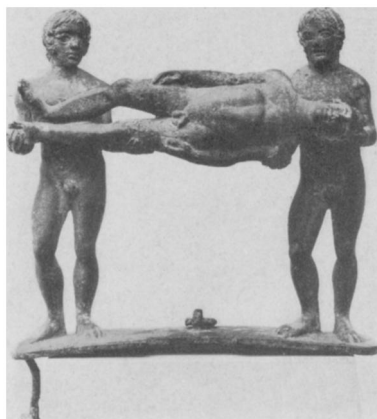


FIG. 6. ETRUSCAN HANDLE OF
A CISTA



FIG. 7. HANDLE OF
A VASE
FIFTH CENTURY, GREEK

baggage. Similar carts occur on the column of Trajan, the chief difference being that in these the cart itself is raised above the wheels. Plows and carts were usually drawn by oxen, as was probably the case in our group, especially as the find includes two yokes. These yokes are of the double type, with two curvatures to fit the necks and shoulders of the oxen on which they were placed. In one yoke the holes are indicated through which was passed the leather straps fastening the yokes to the oxen. On the center of each yoke at the top is a cavity into which the pole fitted.

The fragmentary relief of a youth of Polykleitan type (height $3\frac{7}{8}$ inches (9.8 cm.)), probably served as an ornament of a vase or other object. The treatment both of the body and the head shows the characteristics associated with the sculptor Polykleitos. The body is of the massive, heavy build, with strongly developed muscles intersecting each other in definite planes, which we find both in the Doryphoros and the Diadumenos; the pose, with the weight of the body resting mainly on the right leg, and the square skull and general character of the face are all faithfully copied from that artist.

A small relief (height $3\frac{1}{4}$ inches (8.2 cm.)) of three goats must have served a similar purpose, though it is difficult to say to what kind of object it was attached. The composition is interesting. In front is a goat lying on the ground and scratching its ear with its hind hoof; behind it another goat is standing on its hind legs to the left, apparently browsing from a tree; and behind this a third goat is doing the same at the right. The effect of the composition is somewhat crowded and it is difficult at first sight to differentiate the three figures, as the height of the relief is the same in each case, though they are supposed to be in different planes. But the animals are well characterized, their postures being very lifelike and evidently studied from nature. The shaggy hair is successfully represented by small incised lines.

The remaining bronzes are chiefly utensils or of an ornamental character. Of great interest archaeologically is an archaic *kylix*, or cup (diameter $6\frac{7}{8}$ inches (17.4

cm.), height $2\frac{3}{8}$ inches (6 cm.)), with designs similar to those which occur on Corinthian vases, and therefore probably as early as the seventh century B.C. They consist of a frieze of animals with a border of lotos buds beneath. The animals are mostly of the monstrous shapes borrowed from Eastern art—a winged goat, a lion, a panther, a winged panther, a winged lion with the head of a bearded man, and a griffin. The background is filled with ornaments. The technique deserves attention. The designs are first sketched with a sharp instrument and are then gone over with another instrument producing, instead of a continuous line, a series of hatched lines, which give the effect of shading.

An *oinochoë* or wine-jug (height without handle $7\frac{7}{8}$ inches (20 cm.)) has a beautiful design at the bottom of the handle, consisting of an anthemion rising from *akanthos* leaves (fig. 4); the shape of the jug and the exquisite workmanship of the ornament leave no doubt that this vase is Greek, probably of the fifth century B.C.

Another jug (height $6\frac{3}{4}$ inches (17.1 cm.)), largely restored, is of Roman date and interesting chiefly for its handle terminating in the head of a *Seilenos*.

The other vase handles are of various shapes. The earliest is one ending in a Siren with spread wings, standing on a reversed palmette with a design of scrolls on each side (fig. 5). The execution is very delicate and belongs to the archaic Greek period (height $8\frac{3}{8}$ inches (21.2 cm.)).

Of great beauty is another handle (height $5\frac{3}{4}$ inches (14.5 cm.)) in the form of a young girl bending back (fig. 7). She is nude, but wears a cap and shoes. The fine proportions of the body, the simple modeling, and the somewhat severe type of the face, place it in the fifth century B.C.

The vase handle ending in a relief of Eros belongs to the Roman period (height 6 inches (15.2 cm.)). Eros, standing in a graceful pose, is holding a wreath in one hand and a reversed cup in the other. At his feet is a panther of which the fore part only is represented.

Two curved plaques, ornamented with designs, consisting of three *anthemia* ris-

ing from *akanthos* leaves, probably served as attachments to a vase or other object (height $2\frac{3}{4}$ inches (7 cm.)). The design is beautifully composed and has a freshness and vitality which bespeaks the Greek artist. The plaques form a pair, but

they are not identical, differing in small details.

Finally, the tail of a horse (length 16 inches (40.6 cm.)), is a fine fragment from a large relief of Roman date.

G. M. A. R.



FIG. 8. ETRUSCAN MUSEUM
ODYSSEUS ATTACKING CIRCE



FIG. 9. ETRUSCAN MIRROR
PELEUS AND THETIS